

The Making of the Twitch Star: Attributes of a Gamer Personality Brand

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Abstract

This paper focuses on the root causes of extreme popularity of game streamers on the Twitch platform. While the literature review indicated that the production, set design, game playing and entertaining skills, interaction, material and digital infrastructure as well as the use of social media play a decisive role, this study established that only the number of viewers simultaneously engaged in the stream and long streaming hours are correlated to the number of followers (popularity) of a particular steamer.

Keywords: *gaming, gamer, brand, online branding, Twitch*

Introduction

In today's economy many new jobs are being created thanks to technology, people's creativity and the changing demand which is in turn based on people's changing needs. In the last 20 years, many social media applications have also been created, such as Facebook, WhatsApp, Viber, Instagram, YouTube, Twitch, Twitter, Google, LinkedIn and many more, which improved global connectivity. As some traditional jobs are disappearing, new jobs that never existed before are created. As a rule, they are related to new technologies, such as social media managers, cloud computing specialists, podcast producers, influencers, YouTube/Twitch content creators, mobile app developers, Uber drivers, employment brand managers, virtual assistants, drone operators, etc. (Moore, 2017) (Hallet & Hutt, 2016)

One of the most interesting new professions is YouTube/Twitch content creator and is highly related to influencer who is a person influencing company's business prospects and realigning its marketing. (Brown & Hayes, 2008) This is because gamers influence game popularity in the public eye and thus contribute to game producing company revenues, but also has similar effects to various other types of contents broadcast through Twitch and YouTube. Those are the two most popular service platforms where streamers (digital entertainers) broadcast

themselves while speaking, or broadcast to a wide audience game they play during video stream. Streaming became very popular very quickly, and actually a dream of every gamer, but nowadays gamers are not the only people interested in Twitch. It started entering the new zones, such as streaming concerts, sports, fashion, various other events, cooking, etc. This platform attracted the attention of marketers, when some of them started to propose to the company collaborative projects on ad campaigns. According to a study conducted by Berglund, Magnusson & Stockel (2015), the two most famous types of Twitch-figures are the niched streamers and the more entertainment-oriented variety streamers. If someone is an expert in entertaining people, or a high-skilled player of a particular game, with this tool they can earn money while doing something they like. Nowadays, people have a possibility to live stream on Facebook, Instagram and on some other, less famous applications. Since YouTube, Facebook and Instagram, although having a streaming option, are not so popular streaming platforms, this paper will focus on Twitch.

Computer games broadcasted on interactive media platforms on the World Wide Web have become enormously popular over a relatively short span of time. They are a point of entry into the highly enchanting new world where our experiences seamlessly flow between the real and the virtual, and where our own experiences are just as moving as the experiences of others. (Dovey & Kennedy, 2003) These experiences are being augmented by a giant echo-chamber type of delivery channels of interactive media gathering the like-minded individuals, and this entire complex network could be the root facilitator of their extreme popularity.

Twitch – the Most Popular Streaming Platform

Twitch is a worldwide famous streaming platform, created in 2007, now owned by Amazon. It grew out of live streaming site called Justin.tv, which many streamers used in their attempts to become popular. Amazon bought this platform in 2014 for about \$1 billion. Today, there

are about 600 different games on Twitch that can be streamed/watched. More than 15 million viewers visit Twitch daily, while spending on average 100 minutes watching live gaming. (Eugene, 2014). More than 1 million gamers broadcast themselves every day. From the point of view of marketing, streaming has three steps. First, there is the technical infrastructure that makes it possible (internet, device, visual and sound output, Twitch), second is the creation-of-value process taking place while the consumer and streamer interact and the third step is the consumer experience, which defines the end goal/product. (Kristensson, Gustafsson, & Witell, 2014). Every Twitch user has its own channel, regardless of whether this person is a streamer or a viewer, which in reality means that every viewer has an option to become a streamer. Much of the screen is covered by the game being played, while a small part can be space for the camera. On the top part of the screen is the “Follow” button and on the right side there is the chatbox where viewers can interact with the streamer, other viewers and share information and knowledge about the game being played, which all together creates and engaging live-chatting experience. A follower is a person who, by clicking the “Follow” button of a particular channel, receives a notification anytime that the owner of the channel he/she follows is streaming, and who can watch the stream thereafter. When a streamer gets at least 1,000 followers, he/she becomes a Twitch Partner and receives a “Subscribe” button. When a viewer subscribes to the channel of a specific streamer, he/she pays the \$4.99 monthly fee and gains access to subscriber-only chat as well as access to various emoticons that can be used while chatting thus improving the experience. Every streamer has his own “moderators”. Those are people that help improve the stream by deleting inappropriate content posted by viewers, and by notifying the streamer about important information or questions coming in through the chat stream. Streamers have their own designed frameworks where they can display information. In most cases, they put personal information, games being streamed, computer specifications, top donators ranking, social media accounts,

streaming schedule, etc. (Twitch, 2017) Subscriptions and donations are not the only means by which streamers can earn money. They can be paid by Twitch and also earn from advertising various products, from creators of games they are playing, etc. Today, the most popular Twitch streamer is Tyler “Ninja” Blevins, who makes more than \$500,000 a month playing a game called Fortnite. (Tae, 2018) Since they are media-products themselves, popular streamers want to develop their own brand, and this is something what Ninja and many others have successfully done.

Brand and Branding

Brand can be defined as a name, term, logo, design, image, symbol, or anything else that can distinguish one market participant from the other. Anything can be branded, from a hotel, an airline, a language school, to food, sport club, clothes, a shampoo, etc. Branding can be achieved through carefully crafted marketing, including pricing, advertising and public relations, product, packaging and service design, personalized experience, partnerships, and visual identity (emblem, image, colors, etc.) (Marion, 2015) In branding, communication is key: consumers can easily spot a specific product through its distinctive logotype or design. (Berglund, Magnusson, & Stockel, 2015) In the words of Steve Jobs, “the chance to make a memory is the essence of brand marketing.” (Karpe, 2016) Brand is something what makes a company recognizable and makes its products popular. The cornerstone of a great brand lies in the constant monitoring of consumer wants and needs. In addition, strong branding makes consumers positively impressed and, because of this, they become more ready to engage in the word-of-mouth, still the most effective advertising tool. When an employee works for a very famous branded firm, he becomes more dedicated at work and remarkably more productive. (Smithson, 2015)

One of the most famous examples of successful branding is Coca-Cola. This brand is firstly recognizable because of its red and white bottle design, which makes a deep memory/impression in the consumer's psyche. This impression becomes a symbol holding multiple associations about different material and non-material features of the product. The beverage is promoted as refreshing, energetic, tasty, etc. and all these ideas are psychologically built into the brand symbol. A Coca-Cola executive has once said that "If all consumers were to have a sudden lapse of memory and forget everything related to Coca-Cola, the company would go out of business." Other examples of most famous brands are Toyota, British Airways, Amazon, Apple, or even London. Each one holds a lot power in terms of subconscious associations in the aggregated individual minds forming the public opinion. (Design Council, 2019)

Personal branding is the process whereby people and their careers are transformed into a brand. It is something that makes a specific person an individual, and something that goes with that person, such as their appearance, motions, voice, performance, clothing, etc. Personal branding has been around for quite some time, but it became more prominent with the advent of social media networks. For example, personal branding can be related to football players, who create a persona, distinct from others not only by their real or stage name and sport uniforms/jerseys, but also by their specific gestures and movements. Dele Alli, a player who is currently playing as a midfielder for Tottenham Hotspurs in Premier League is the most recent case in point. He has celebrated a goal scored in a game versus Newcastle United in a very specific way. The celebrating "choreography" was in essence an optical trick (an 'ok' sign with the index finger and thumb turned upside-down, while the middle, ring and pinky fingers were touching the forehead) and the World Wide Web has quickly gone ecstatic by the athlete's gesture. Soon thereafter people streamed their efforts to

copy the gesture on social media and the #DelleAlliChallenge was born. (Blum, 2018) Other celebrities who are perceived as brands are Simon Cowell and Gordon Ramsay.

Online branding is a term used for creating a personal brand on the Internet, where everything a person writes, shares, posts, and links, adds to the branded online identity. Personal branding revolves about an accurate insight into the self-identity as well as comprehending the networked context in which this identity operates. (Berglund, Magnusson, & Stockel, 2015) It is necessary to frequently update data, pictures, videos, information in order to stay optimized and ready to withstand the competition. It could be said that every person, intentionally or unintentionally creates his own brand on social media. There are celebrity streamers who promoted themselves successfully online as expert players of computer games such as Fortnite, PlayerUnknown's Battlegrounds and various other games. A few most famous streamers are Tyler "Ninja" Blevins, Michael "Shroud" Grzesiek and Herschel "DrDisrespect" Beahm IV with more than 3,000,000 followers on their Twitch accounts each. Each one of them earns more than \$300,000 per month and has a famous distinctive feature. For example, Ninja and DrDisrespect are intense, and when they are "killed" they rage, flame and even swear, while Shroud is totally opposite in demeanor. When he is "killed" he keeps calm and immediately starts a new game as if nothing happened. These distinctive features make them quite unique and impressive. They were streaming other games for a longer period of time, but were not very successful and did not manage to create a significant following. When "their" games were released (Fortnite, PlayerUnknown's Battlegrounds), they turned the corner by exerting enormous passion for glory. Now that they developed their brands, the game producers pay them large sums to promote their new releases on the market. Those branded streamers also promote various clothing items and accessories with their branded stage names printed, such as T-shirts, pants, hats, pencils. These items have morphed into virtual items that appear in the games and which the brand community buys to identify with

their favorite celebrity players and thus partake in their glory. Specifically for streaming, brand community is a group formed from the viewer's common feelings of lifestyles, media habits, choice of games and online interests. It is also common that members in a brand community interact with each other, e.g. chatting, and spread information about the brand throughout the community. (Berglund, Magnusson, & Stockel, 2015) They also spread habits; create fashion and buying-frenzies revolving about certain branded items. There is an example of rifle skin called "Dragon Lore" worth about \$60,000 from a professional gamer nicknamed "Skadoodle" playing Counter Strike: Global Offensive computer game. An enthusiastic fan bought it for \$61,052.63 and that was one of the greatest transactions ever on the gaming scene. (Rose, 2018)

The Making of the Streaming Brand

A very useful analysis was provided by Berglund, Magnusson, & Stockel (2015) who made a distinction between the two fundamental ways by which a streamer makes his image in the public mind: interaction and game-centric models. These two models are distinguished based on the ranking order of the following attributes: visuals, game-choice, schedule, cross-media and interaction.

All those attributes help improving a stream of particular streamer. Visuals are the most important and those include graphics quality, game screen, camera, logotypes and the design of a channel. Those are the essence of every streamer of developing an own brand. Streamers also have to choose the game which they want to play. If someone is a variety streamer, he does not care much about his game-choice, because he gets followers based on his persona. However, this is the most important concern to a game-centric streamer, since he gets followers grounded with a skill in a particular game. Another important attribute is schedule. Most professional streamers have schedules, which they obey. They have fixed timetables

akin to working hours in order to enable followers to stay tuned. The next important attribute is cross media. Streamers not only announce that they are online through Twitch, but also through other social media. Twitter and Facebook are used very often. The final attribute is interaction including interaction from viewers to streamers and vice versa. In some situations, streamers give two options to viewers what to do in a specific situation. For example, an option to move left or right and ask viewers to decide on the better alternative. Although this may or may not be important, it gives significance and viewers feel more special.

Variety and Niche Streamers

There are two types of streamers. The first one is a variety streamer (the interaction model) who focuses mainly on interaction and entertaining viewers without being a professional skill level player in any particular game. A game he plays is not particularly important in this case and most of the time a variety streamer chooses a game based on viewers' preferences. On the other hand, there is a niche streamer (the game centric model) who develops his own brand by being highly skilled in a specific game. He chooses a game in which he is one of the top players and plays it professionally while giving an opportunity to other people watch him playing on a high level. This can be compared to football. Most of the people have an option to play football by themselves, but instead, they chose to watch professional football game on TV.

Method

In April 2019, 30 streamers with various number of followers were observed using Twitch platform and analyzed through the lens of three categories (General Information, Channel Section and Stream Quality) in the period of five days while the streamers were active. About 30 minutes needed to be spent to analyze each streamer. The streamers with more than 10,000 followers were chosen, because by observing streamers with less than 10,000 followers, it

appears that not much interesting content can be seen. Nineteen streamers were picked randomly, while the remaining eleven were picked based on their extreme popularity, i.e. more than 1,000,000 followers.

The “General Information” category was divided into several parts: nickname, age, gender, country and language.

The “Channel Section” category contains several parts and those are: top donator list, sponsorship deals, social media, schedule, moderators, viewers, subscribers, followers, total streaming hours, variety streamer and length of service.

In the “Stream Quality” category there were seven observed sub-categories: number of cameras and monitors, maximum resolution, computer specifications, augmented reality, background visuals and interaction.

This method of observation was chosen in order to gain an insight into the correlation of the streamers’ particular attributes described above and their popularity.

After the observation, the linear regression was done in the Excel Worksheet in order to see which attributes influence number of followers.

Another observation was conducted in order to obtain personal insights on how to become popular from popular streamers included in this study. It was done through platform called Top Twitch Streamers which keeps personal pages of popular streamers including their relevant quotes/insights. This was done in order to shed more light on the cause-effect mechanism of becoming popular. Two streamers were chosen for this observation: summit1g (top 3 in terms of popularity) and sprEEzy, because, although he is top 26th player on our list, he is one of the most successful streamers in Croatia.

Results

All data from the observational study is displayed in Appendices I, II and III. Through the “General Information” category it was established that most of the observed streamers randomly picked their nicknames (without an apparent logic), although two have nicknames in which first part rhymes with the second, and another two have “Dr.” in the front of their nickname symbolizing that they are extremely skilled (doctors) in a particular game.

The average age of the whole group is 27.5. Two the youngest streamers are 19 years old; while the two oldest are 37 and 38. When it comes to gender, 28 male and 2 female streamers were observed. Out of 30 streamers, 14 originate from the United States, three from Canada and Sweden, one from Latvia, Denmark, Norway, France, Germany, Czech Republic, Romania, Croatia, Ukraine and The Netherlands. In order to be popular globally and establish a higher number of followers and subscribers, 29 streamers stream in English, while only one female streamer does so in French.

The “Channel Section” category discerned that 22 of 30 observed streamers keep a list of top donators on the channel, but only five have the amount displayed, while eight do not provide any type of a list. The “Sponsorship Deals” category indicates if a specific streamer has commercial sponsors. Nineteen streamers do have them, while eleven do not or at least they do not have them advertised on their Twitch channel. Out of those 19 streamers that do have commercial sponsors, eight have personalized T-shirts, stickers, pencils, hats, etc. advertised on their channel. When it comes to social media applications, YouTube is used by every streamer, Twitter by 28, Instagram by 13, Discord by 12, Facebook by eight, while only two out of 30 observed streamers use Snapchat. Twenty-five streamers have a fixed schedule and only five of them do not use a schedule. Most of them stream around ten hours per day in order to capture both European and American audiences: they stream in specific times from

about 08:00 – 14:00 and from 17:00 – 00:00 hrs. In the analyzed group, numbers of moderators vary. There are streamers from four up to 60 moderators and their average number during the observation was 11.9. On the Twitch Tracker webpage, it is shown how many subscribers each streamer has. Sixteen streamers do not have subscribe counter (15 are among the least popular streamers, and one stopped using subscribe counter in November 2017.) and 14 of them use this option. Among those 14 streamers, a streamer with the least subscribers has 138, and a streamer with the most subscribers has 59,604.

In the selected group of streamers in the range from 11,941 to 13,863,296 followers, the average number of viewers during the observation was 5,599 and streamers with more followers have more viewers.

Streamers above million followers are Ninja (13,863,296), Shroud (6,091,858), summit1g (3,756,671), DrDisrespect (3,375,008), DrLupo (3,168,032), Sodapoppin (2,427,635) lirik (2,411,472), loltyler1 (2,350,166), Yassuo (1,134,632), forsen (1,097,837) and Anomaly (1,001,802).

The average number of hours played from the analyzed group, since they began their first stream, is 3,880 hours.

Fifteen streamers are variety streamers playing several different games. Thirteen out of 30 streamers play PUBG, a relatively new game released on March 23, 2017, which made many streamers very popular since. When it comes to the length of service, the streamer who started streaming first out of 30 analyzed streamers is Grimmz starting from December 2009, and so far he has collected almost one million followers, while the player who started streaming last is a female streamer Danucd starting her stream in January, 2018 collecting about 150,000 followers so far.

The “Stream Quality” category established that twenty-four streamers have one camera, two have two cameras, and four do not use a camera. Sixteen players use one monitor, while 14 use two. Twenty-two streamers have maximum resolution of 1080p60 and play more demanding games, while eight have resolution of lower quality. The same goes for computer specifications: streamers who play less demanding games use average-quality computers, while streamers who need FPS (frames per second) use above-average computers: five have average computers, and 25 of them have computers above average. Only two out of 30 streamers use augmented reality (one uses helmet and another one uses motorcycle). As noted, four do not have a camera, while in the remaining 26 cases; the camera is pointed right to their faces. The microphone is placed right the front of them and a room behind them can also be seen. Two streamers use two cameras and their second camera is pointed on their second screen or a keyboard and mouse.

Observation of interaction established that streamers with less followers reply to every donation, subscriber, and most of the time they follow the chat and reply to messages. On the other hand, people who have high number of followers receive donations more often, and they reply only to donations of high amount, but they mostly reply to every subscriber, and they hardly follow the chat because the list of people typing is too long.

The linear regression analysis (Appendix IV) conducted to assess the dependency of the popularity of a streamer (measured with number of followers) to various other attributes concluded that donation amount, number of social media apps, number of moderators, length of service, number of cameras and monitors, number of games played, and monitor resolution do not influence the number of followers. The only differentiating attributes in terms of streamers’ popularity are the number of viewers and total streaming hours.

Personal insights observation brought the following results: summit1g was quoted saying that there are three qualities that make you successful on Twitch:

- a) you are extremely good at a video game that make people want to watch you because you are extremely good at it
- b) you are extremely funny and they have a good time watching you because you make them laugh a lot
- c) you are extremely interactive and you talk with people a bunch and have a community and conversations

According to sprEEEzy, a male streamer from Dubrovnik, one of the most popular Twitch streamers in Croatia, important things, which are necessary to succeed, except being unique and having luck, are schedule (at least 3-4 times a week, although length is not important, if the content is interesting) and having a decent stream quality, which is connected with appropriate hardware specifications.

Discussion

The result analysis established that there are not any major differences between the popular and less popular streamers in terms of the observed attributes of the content they produce, being it technical or stage-performance related. For example, the amount or nature of player-viewer interaction is almost the same across the board, and the number of cameras used, number of games played, computer specifications, monitor resolution, number of monitors, donation amounts, number of social media apps, etc., do not play a role. This comes as a relative surprise, because on-stream interaction seems very important in the public eye, and streamers who operate with the same assumption try to make it more interesting by adding curses and rages when they get “killed” or in similar situations. The popular streamers, whose quotes were also observed, also believe that great entertaining skills, interaction, schedule and

“decent stream quality”, are key to streaming success, which was also corroborated by an study of highly successful streamers conducted by Berglund, Magnusson & Stockel (2015).

Apparently, according to our research, this seems not to be the case. Our study shows that only the number of viewers and number of streaming hours influence the popularity of streamers. However, what remains unanswered is how streamers obtain the high number of viewers, because the hypothesis that this can be done only with persistence, i.e. with long streaming hours, is quite incredulous, since it says nothing about the quality of the content they produce.

The findings of our study only partly confirm the finding of the study conducted by Berglund, Magnusson & Stockel (2015) who established that the decisive criteria for streamer’s success are twofold: professional gamer and entertainment. Being professional gamer in their interpretation would imply skill and long streaming hours. Our study did not measure the skill attribute, while it refutes the entertainment and confirms the long streaming hours attributes. The main difference between these two studies is that the Swedish team interviewed and observed the actions of the eight interviewed (successful) streamers, while this study used the hard data from the Twitch and Twitch Tracker platforms from 30 streamers in the range between 11,941 and 13,863,296 followers.

Another article published by Taylor, (2018) seems to confirm the Swedish study, but it provides no data to corroborate the statement that production, set design, performance, critique and evaluation, sociality, material and digital infrastructure as well as economic and commercial frameworks play a decisive role in making a brand out of a game streamer. This was a secondary type of study, without the primary research data, and very illustrative of the available research in this field, which is still extremely limited in scope and very theoretical, applying mostly old conceptual knowledge to an entirely new phenomenon.

It is very possible that skill should be the magnet for obtaining popularity, but it does not explain the entertainment-oriented variety streamer phenomenon. This is something that could be further studied with the use of the Twitch Tracker platform. Some side aspects of our observational study indicate that being female could play an important role, because in several instances, it was observed that good looking and skilled female gamers obtain popularity easier and quicker relative to their male counterparts of the corresponding skill level.

Another side observation indicated that playing in a team with a rising gaming star could benefit to the other players of the same team. For instance, if, in a team consisting of not popular members, one member starts gaining popularity, other players will benefit from his success. This indication also deserves a further study.

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Appendix I

STREAMERS	RANK	NICKNAME	AGE	GENDER	COUNTRY	LANGUAGE	FOLLOWERS #	TOP DONATOR LIST	DONATION AMOUNT
STREAMER 27	1	Sluggero	30	Male	Sweden	English	11,941	Yes, not saying donated amount	-
STREAMER 11	2	LittleBigWhale	24	Female	France	French	50,341	Yes, not saying donated amount	-
STREAMER 29	3	Cuda87	32	Male	Canada	English	63,975	Yes, 11,654.64	11,654.64
STREAMER 14	4	StanislavCifka	31	Male	Czech Republic	English	65,355	Yes, not saying donated amount	-
STREAMER 23	5	sprEEzy	25	Male	Croatia	English	71,443	Yes, not saying donated amount	-
STREAMER 2	6	Wackyjacky101	32	Male	Denmark	English	97,731	Yes, \$5, 282.00	5,282.00
STREAMER 7	7	CallMeCarsonLIVE	19	Male	USA	English	135,467	No list	-
STREAMER 16	8	RduLIVE	22	Male	Romania	English	136,930	Yes, not saying donated amount	-
STREAMER 1	9	Danucd	24	Female	Latvia	English	166,791	Yes, not saying donated amount	-
STREAMER 5	10	AsmodaiTV	31	Male	Norway	English	192,237	Yes, not saying donated amount	-
STREAMER 6	11	Annoying	21	Male	USA	English	242,783	Yes, \$1, 038.00	-
STREAMER 18	12	bmkibler	38	Male	USA	English	431,836	Yes, not saying donated amount	-
STREAMER 13	13	P4wnyhof	29	Male	Germany	English	472,339	Yes, not saying donated amount	-
STREAMER 25	14	Kolento	27	Male	Ukraine	English	524,845	Yes, \$3, 405	3,405.00
STREAMER 28	15	Shiptur	25	Male	Canada	English	611,969	No list	-
STREAMER 30	16	Thijs	24	Male	The Netherlands	English	623,697	No list	-
STREAMER 3	17	chocoTaco	30	Male	USA	English	680,852	Yes, not saying donated amount	-
STREAMER 12	18	TrumpSC	31	Male	USA	English	819,533	No list	-
STREAMER 21	19	Grimmmz	31	Male	USA	English	938,716	Yes, not saying donated amount	-
STREAMER 19	20	Anomaly	24	Male	Sweden	English	1,001,802	Yes, 2, 430.00	2,430.00
STREAMER 17	21	forsen	28	Male	Sweden	English	1,097,837	Yes, not saying donated amount	-
STREAMER 26	22	Yassuo	19	Male	USA	English	1,134,632	Yes, not saying donated amount	-
STREAMER 24	23	loltylerl	24	Male	USA	English	2,350,166	Yes, not saying donated amount	-
STREAMER 22	24	lirik	28	Male	USA	English	2,411,472	No list	-

STREAMER 15	25	Sodapoppin	25	Male	USA	English	2,427,635	No list	-
STREAMER 8	26	DrLupo	32	Male	USA	English	3,168,032	No list	-
STREAMER 10	27	DrDisrespect	37	Male	USA	English	3,375,008	Yes, not saying donated amount	-
STREAMER 4	28	summit1g	31	Male	USA	English	3,756,671	Yes, not saying donated amount	-
STREAMER 9	29	shroud	24	Male	Canada	English	6,091,858	No list	-
STREAMER 20	30	Ninja	27	Male	USA	English	13,863,296	Yes, not saying donated amount	-

Appendix II

STREAMER S	RANK	SCHEDULE	MODERATOR S #	VIEWERS #	MONT HS OF SERVIC E #	CAMERA #	MONITOR #
STREAMER 27	1	Everyday from 12:00 - 18:00, Tue OFF	4	150.00	73	1	2
STREAMER 11	2	No schedule	4	591.00	36	1	1
STREAMER 29	3	No schedule, streaming almost every day for 7 - 12 hours	7	238.00	69	1	1
STREAMER 14	4	No schedule	4	76.00	78	1	1
STREAMER 23	5	Mon - Fri 15:00 for between 2-8 hours, Sat and Sun OFF	7	564.00	85	1	2
STREAMER 2	6	Mon & Thu OFF, other days 20:00 - 00:30	12	468.00	48	1	2
STREAMER 7	7	No schedule	10	3,336.00	54	1	1
STREAMER 16	8	No schedule, streaming almost every day from 13:00 for between 3 - 10 hours	5	725.00	62	1	1
STREAMER 1	9	Mon OFF, Tue - Sun from 10:00 for 5-8 hours	15	1,935.00	13	2	2
STREAMER 5	10	Everyday from 16:00 - 00:00	4	2,442.00	65	1	1
STREAMER 6	11	Two or three times a week for between 5 - 11 hours	28	2,465.00	48	1	1
STREAMER 18	12	Mon OFF, Tue - Sat 21:00 - 04:00, Sun OFF	7	4,205.00	90	1	2
STREAMER 13	13	Everyday from 06:00 - 14:00, Sat OFF	3	626.00	56	1	2
STREAMER 25	14	Sunday OFF, Mon - Sat 7 - 12 AM CEST	10	5,768.00	85	1	2
STREAMER 28	15	Everyday from 17:00 - 02:00	15	4,076.00	78	1	1
STREAMER 30	16	No schedule, streaming almost every day for 7 - 12 hours	8	10,611.00	63	1	1
STREAMER 3	17	Mon - Fri 11:00 - 16:00 & 19:00 - 00:00, Sat & Sun OFF	10	6,639.00	57	1	2
STREAMER 12	18	Mon - Fri 13:00 - 18:00, Sat and Sun OFF	5	1,951.00	105	1	1
STREAMER 21	19	Everyday from 22:00 or 00:00 for between 4 - 14 hours	3	2,402.00	114	1	2
STREAMER 19	20	No schedule	12	846.00	53	0	1

STREAMER 17	21	Everyday from 12:00 - 19:00	8	9,545.00	96	1	1
STREAMER 26	22	Everyday from 14:00 for between 4 - 16 hours	17	14,327.00	61	1	2
STREAMER 24	23	Mon - Fri 20:00 - 22:00, Sat & Sun OFF	10	19,736.00	66	1	1
STREAMER 22	24	Thursday OFF, every other day from 18:00 - 00:00	24	24,636.00	84	0	2
STREAMER 15	25	No schedule	12	31,800.00	90	0	2
STREAMER 8	26	Mon and Tue 15:00 -22:00 and 02:00 - 05:00, Wednesday OFF, Thu - Sat 15:00 - 22:00 and 02:00 - 05:00, Sun 02:00 - 05:00	14	20,917.00	84	2	2
STREAMER 10	27	Mon, Wed and Fri from 09:00, Tue and Thu for about 10 hours, Sat and Sun OFF	4	10,031.00	102	1	2
STREAMER 4	28	Everyday from 17:00 for 2 - 14 hours at a time	60	61,248.00	89	0	1
STREAMER 9	29	No schedule, streaming almost every day for 7 - 12 hours	12	79,202.00	78	1	1
STREAMER 20	30	Everyday from 09:30 - 18:00	23	67,420.00	100	1	1

Appendix III

STREAMERS	RANK	MAXIMUM RESOLUTION	COMPUTER SPECS	AUGMENTED REALITY	BACKGROUND VISUAL	INTERACTION
STREAMER 27	1	936p60	Above average	No	1st cam - only his face with bushman cosplay, black lines on his face with glasses on	Replying to chat, replying to followers, donations and subscribers, talking what is he doing, singing
STREAMER 11	2	900p60	Above average	No	1st cam - her face with glasses on, some shelves	Replying to donations, subscribers and chat
STREAMER 29	3	720p60	Above average	No	1st cam - only his face	Replying to chat, replying to donations and subscribers, talking what is he doing
STREAMER 14	4	1080p60	Average	No	1st cam - his face, half of his bed and a wardrobe	Replying to chat, replying to donations and subscribers, talking what is he doing
STREAMER 23	5	900p60	Above average	No	1st cam - his face and a microphone	Replying to chat, replying to donations above \$5 and subscribers, talking what is he doing
STREAMER 2	6	1080p60	Above average	No	1st cam - his face, plant, locker, lamp	Replying to donations and subscribers, talking what is he doing
STREAMER 7	7	1080p60	Average	No	1st cam - his face with glasses on and the table	Replying to donations and subscribers, talking what is he doing, talking with viewers
STREAMER 16	8	1080p60	Above average	No	1st cam - his face with glasses on, bookshelves behind him	Replying to chat, replying to donations and subscribers, talking what is he doing
STREAMER 1	9	900p60	Above average	No	1st cam - keyboard, mouse, her face with glasses on, 2nd cam - other monitor, branded chair	Replying to chat, replying to donations above \$5 and subscribers, talking what is she doing
STREAMER 5	10	1080p60	Average	No	1st cam - his face with a hat on, and a picture behind him	Replying to donations and subscribers, talking what is he doing
STREAMER 6	11	1080p60	Average	No	1st cam - his face with glasses on	Replying to donations and subscribers, talking what is he doing
STREAMER 18	12	1080p60	Above average	No	1st cam - his face and background advertising HearthStone game	Replying to donations and subscribers, talking what is he doing
STREAMER 13	13	1080p60	Above average	No	1st cam - his face and a microphone in front of him	Replying to chat, donations and subscribers, talking what is he doing
STREAMER 25	14	1080p60	Above average	No	1st cam - only his face	Replying to donations and subscribers, talking what is he doing
STREAMER 28	15	1080p60	Above average	No	1st cam - his face with glasses on, kitchen behind him	Replying to chat, donations and subscribers, talking what is he doing, swearing
STREAMER 30	16	1080p60	Above average	No	1st cam - his face, branded chair and his bed	Replying to donations and subscribers, talking what is he doing
STREAMER 3	17	1080p60	Above average	Yes (Helmet same as in game)	1st cam - only his face	Replying to donations and subscribers, talking what is he doing
STREAMER 12	18	720p60	Average	No	1st cam - his face with glasses on	Replying to chat, replying to donations and subscribers, talking what is he doing
STREAMER 21	19	720p60	Above average	No	1st cam - his face and a microphone in the front of him	Replying to donations above \$5 and subscribers, talking what is he doing
STREAMER 19	20	1080p60	Above average	No	No, because he doesn't have camera	Replying to chat, replying to donations and subscribers, talking with his team, whining, raging and swearing

STREAM ER 17	21	1080p60	Above average	No	1st cam - his face with a beard, and three pictures behind him	Replying to donations, talking what is he doing, whining, raging and swearing
STREAM ER 26	22	1080p60	Above average	No	1st cam - his face, pictures, bed	Replying to chat, replying to donations above \$5 and subscribers, talking what is he doing, raging
STREAM ER 24	23	1080p60	Above average	No	1st cam - his face, pictures, table	Replying to chat, replying to donations above \$5 and subscribers, talking what is he doing, raging, swearing
STREAM ER 22	24	1080p60	Above average	No	No, because he doesn't have camera	Replying to chat, replying to donations and subscribers, talking what is he doing
STREAM ER 15	25	1080p60	Above average	No	No, because he doesn't have camera	Replying to donations and subscribers, talking what is he doing
STREAM ER 8	26	1080p60	Above average	No	1st cam - his face, branded chair, two computers, 2nd cam keyboard, mouse and branded mousepad with his logo on it	Replying to donations above \$5 and subscribers, talking what is he doing, whining, raging and swearing
STREAM ER 10	27	1080p60	Above average	Yes (Bike if he is driving in-game)	1st cam - his face and a microphone	Replying to donations, subscribers and chat
STREAM ER 4	28	900p60	Above average	No	No, because he doesn't have camera	Replying to donations above \$5 and subscribers, talking what is he doing
STREAM ER 9	29	1080p60	Above average	No	1st cam - his face, microphone, curtains, locker, sofa (can see almost the whole room)	Replying to donations above \$5 and subscribers, talking what is he doing
STREAM ER 20	30	1080p60	Above average	No	1st cam - his head with a green hair and branded T-shirt, branded chair and branded computer	Replying to the highest donations and subscribers, whining, raging and swearing

Appendix IV

SUMMARY OUTPUT

<i>Regression Statistics</i>	
Multiple R	0.843841786
R Square	0.712068961
Adjusted R Square	0.664080454
Standard Error	1598675.928
Observations	29

<i>ANOVA</i>					
	<i>df</i>	<i>SS</i>	<i>MS</i>	<i>F</i>	<i>Significance F</i>
Regression	4	1.51693E+14	3.79233E+13	14.838323	3.09906E-06
Residual	24	6.13384E+13	2.55576E+12		
Total	28	2.13031E+14			

	<i>Coefficients</i>	<i>Standard Error</i>	<i>t Stat</i>	<i>P-value</i>	<i>Lower 95%</i>	<i>Upper 95%</i>	<i>Lower 95.0%</i>	<i>Upper 95.0%</i>
Intercept	997840.9678	1092914.871	0.913008867	0.370318953	-1257824.462	3253506.398	-1257824.462	3253506.398
Donation amount	-19.48775231	131.6298527	-0.14804964	0.883540438	-291.158416	252.1829114	-291.158416	252.1829114
Social media	-154156.6172	317071.551	-0.486188738	0.631243238	-808560.1352	500246.9009	-808560.1352	500246.9009
Moderators	-41379.62042	32875.7341	-1.258667572	0.220256836	-109231.8007	26472.55989	-109231.8007	26472.55989
Viewers	121.2544613	17.66503607	6.864093618	4.2413E-07	84.79561881	157.7133039	84.79561881	157.7133039

SUMMARY OUTPUT

<i>Regression Statistics</i>	
Multiple R	0.392838452
R Square	0.154322049
Adjusted R Square	0.123000644
Standard Error	2583107.233
Observations	29

ANOVA

	<i>df</i>	<i>SS</i>	<i>MS</i>	<i>F</i>	<i>Significance F</i>
Regression	1	3.28754E+13	3.28754E+13	4.927047383	0.035028182
Residual	27	1.80156E+14	6.67244E+12		
Total	28	2.13031E+14			

	<i>Coefficients</i>	<i>Standard Error</i>	<i>t Stat</i>	<i>P-value</i>	<i>Lower 95%</i>	<i>Upper 95%</i>	<i>Lower 95.0%</i>	<i>Upper 95.0%</i>
Intercept	-1870996.996	1644633.657	-1.137637545	0.26526703	-5245506.522	1503512.531	-5245506.522	1503512.531
Total streaming hours	48015.24982	21631.45953	2.219695336	0.035028182	3631.161043	92399.3386	3631.161043	92399.3386

SUMMARY OUTPUT

<i>Regression Statistics</i>	
Multiple R	0.41523085
R Square	0.172416659
Adjusted R Square	0.141765424
Standard Error	2555322.987
Observations	29

ANOVA

	<i>df</i>	<i>SS</i>	<i>MS</i>	<i>F</i>	<i>Significance F</i>
Regression	1	3.67302E+13	3.67302E+13	5.625112981	0.02509401
Residual	27	1.76301E+14	6.52968E+12		
Total	28	2.13031E+14			

	<i>Coefficients</i>	<i>Standard Error</i>	<i>t Stat</i>	<i>P-value</i>	<i>Lower 95%</i>	<i>Upper 95%</i>	<i>Lower 95.0%</i>	<i>Upper 95.0%</i>
Intercept	-329204.5676	949315.4393	-0.346781011	0.731444123	-2277038.956	1618629.821	-2277038.956	1618629.821
Length of service	500.0988792	210.8580842	2.371732063	0.02509401	67.45382733	932.7439311	67.45382733	932.7439311

ANOVA

	<i>df</i>	<i>SS</i>	<i>MS</i>	<i>F</i>	<i>Significance F</i>
Regression	1	1.55688E+12	1.55688E+12	0.198774535	0.6592666
Residual	27	2.11475E+14	7.83239E+12		
Total	28	2.13031E+14			

	<i>Coefficients</i>	<i>Standard Error</i>	<i>t Stat</i>	<i>P-value</i>	<i>Lower 95%</i>	<i>Upper 95%</i>	<i>Lower 95.0%</i>	<i>Upper 95.0%</i>
Intercept	2100679.029	1195098.033	1.757746202	0.090124689	-351459.5853	4552817.644	-351459.5853	4552817.644
Number of cameras	-515349.7353	1155903.779	-0.445841379	0.6592666	-2887068.384	1856368.913	-2887068.384	1856368.913

ANOVA

	<i>df</i>	<i>SS</i>	<i>MS</i>	<i>F</i>	<i>Significance F</i>
Regression	1	3.72661E+12	3.72661E+12	0.480726503	0.494015249
Residual	27	2.09305E+14	7.75203E+12		
Total	28	2.13031E+14			

	<i>Coefficients</i>	<i>Standard Error</i>	<i>t Stat</i>	<i>P-value</i>	<i>Lower 95%</i>	<i>Upper 95%</i>	<i>Lower 95.0%</i>	<i>Upper 95.0%</i>
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Intercept	2664810.24	1591953.939	1.673924211	0.105693172	-601609.4323	5931229.913	-601609.4323	5931229.913
Number of monitors	-720815.4279	1039620.993	-0.693344433	0.494015249	-2853941.506	1412310.65	-2853941.506	1412310.65

ANOVA

	<i>df</i>	<i>SS</i>	<i>MS</i>	<i>F</i>	<i>Significance F</i>
Regression	1	5.93119E+12	5.93119E+12	0.773259337	0.386970137
Residual	27	2.071E+14	7.67038E+12		
Total	28	2.13031E+14			

	<i>Coefficients</i>	<i>Standard Error</i>	<i>t Stat</i>	<i>P-value</i>	<i>Lower 95%</i>	<i>Upper 95%</i>	<i>Lower 95.0%</i>	<i>Upper 95.0%</i>
Intercept	174350.7422	1723505.166	0.101160557	0.920170498	-3361989.753	3710691.237	-3361989.753	3710691.237
Maxiumum resolution	423728.0553	481864.1689	0.879351657	0.386970137	-564975.5511	1412431.662	-564975.5511	1412431.662

SUMMARY OUTPUT

<i>Regression Statistics</i>	
Multiple R	0.108490411
R Square	0.011770169
Adjusted R Square	-0.024830936
Standard Error	2792343.947
Observations	29

ANOVA

	<i>df</i>	<i>SS</i>	<i>MS</i>	<i>F</i>	<i>Significance F</i>
Regression	1	2.50742E+12	2.50742E+12	0.321579617	0.575344711
Residual	27	2.10524E+14	7.79718E+12		
Total	28	2.13031E+14			

	<i>Coefficients</i>	<i>Standard Error</i>	<i>t Stat</i>	<i>P-value</i>	<i>Lower 95%</i>	<i>Upper 95%</i>	<i>Lower 95.0%</i>	<i>Upper 95.0%</i>
Intercept	1122627.313	1020209.733	1.100388751	0.280877037	-970670.1494	3215924.776	-970670.1494	3215924.776
Number of games played	236869.7855	417700.8987	0.567079904	0.575344711	-620181.6653	1093921.236	-620181.6653	1093921.236